

### **323-1 final exam, take home**

#### **Final Exam (undergrads)**

all take home exams must be turned in by 9 am on Wednesday December 8 to Chuck's mailbox in AMS 215. No late exams. If you do not meet this deadline you MUST take the in class exam at 9 am Thursday Dec. 9.

#### **Final Exam (grads)**

Grads must write the take home. Due no later than 9 am Thursday Dec. 9. Grad exams should show evidence of your wider range of reading.

#### **Everyone:**

You will write two essays.

Choose one question from Group A and write a concise essay of 1000-1200 words. It is important to think about the question in advance and draw on course screenings, readings, lectures and discussions and come up with a synthesis.

Choose one from Group B and write a more extended essay of 3500-4000 words. Form a clear central thesis, develop a good argument, and support your main points with appropriate examples from films screened in the course as well as showing a knowledge from the course readings.

#### **GROUP A**

To prepare for this part of the exam, view and re-view the By Brakhage DVD. You should also review Sitney's writing on Brakhage in *Visionary Film*, Fred Camper's essay with the DVD, the Brakhage essays your fellow students have posted on CMS as well as the "Thinking about Brakhage" essay on CMS, the two essays by Paul Arthur linked on [www.fredcamper.com](http://www.fredcamper.com), the in-class handouts from Wees, *Light Moving in Time*, and Keller's essay on *Murder Psalm*. Grad students will also refer to David James' discussion of Brakhage.

1. Present your analysis of *Dog Star Man*. You should draw on your knowledge of Brakhage and the critical discussion of his work, in particular Sitney's presentation of the film and the maker.
2. How can we understand, experience, and appreciate Brakhage's abstract works? Work from a close analysis of one film on the DVD to discuss the aesthetics of non-figurative moving image materials.
3. Light, one of the materials and foundations of film art, is not just a subordinate feature for Brakhage but a central issue fusing form and content, style and theme, vision and the materiality of recording and projecting film. Discuss with relation to one or two specific films on the DVD.
4. Keller's essay on *Murder Psalm* explicitly defends Brakhage from charges that his work is not politically/socially relevant. Discuss how she makes her case and compare or contrast it with a different film on the DVD.

#### **GROUP B**

1. Based on your understanding of the Beat Generation writers and the 60s Counterculture, analyze at least five films which seem the cinematic equivalent of Beat and Hippie movement literature and lifestyle. Your discussion should include Rexroth's observations about San Francisco, and can, if you choose, center on SF based work such as *The Cage*, *The Bed*, *The End*, *Beat*, *The Flower Thief*, *Mr. Hayashi*, *My Name is Oona*, *1970*, *Schmeerguntz*, *July 71 in San Francisco*, *Confession*, or on New York based work such as *Scotch Tape*, *Pull My Daisy*, *Flaming Creatures*, *The Connection*, or you can mix the two places and include other works representing dissenting subcultures such as *Debt Begins at 20*, and *Ddaupokjem*.

2. Although it is complained that structural films are "all alike," we've seen a very wide range of them this quarter. Discuss the variety of structural/minimal film and how useful or valid Sitney's definition of it is. Discuss specifically: *Shift*, *Serene Velocity*, and *T,O,U,C,H,I,N,G*. Include a

discussion of minimalist aesthetics in *Blow Job*; 8 1/2 x 10; *New York Portrait, Chapter One*; and *Alone: Life Wastes Andy Hardy*, etc.

3. The avant garde is often identified with a rejection of the dominant society and its way of seeing things and its social values. Discuss five works seen in this class which represent this aspect of the rebellious or dissenting experimental tradition. You should develop a larger thesis about the relation of the avant garde to society.

4. The avant garde historically has ranged between one tendency that aims at the pure, the perfect, the spiritual, in both or either form and content. The extreme opposite tendency aims at the impure, the descent to the depths, extremes of body and mind such as sex, madness and drugs. Discuss at least three works from *each* of these traditions and three additional works which operate in a middle zone, drawing on the extremes.

5. Read Susan Sontag's famous essay on Camp (in her *Against Interpretation*) and then discuss films seen in class that seem to fit a Camp aesthetic such as, *Flaming Creatures*, *Scorpio Rising*, *Confession* and *Hold Me While I'm Naked*. Consider in your analysis also works that are comic and parodistic as well such as: *What is a Man?*, *Entre'acte*, *Schmeerguntz*.

6. Compare and contrast the view of experimental film history presented in Rees (closely linking the films to specific art movements) and Sitney (arguing for a history based on internal development of cinematic form). Develop with consideration of specific examples.